

radiohead



POP IS DEAD!

**JULY
1993**



radiohead

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On A Friday pages 27+28.

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Band Profile:

First Radiohead gig:

A SCHOOL FÊTE BACK IN 1986.

First Radiohead TV appearance:

THE BEAT, EARLIER THIS YEAR.

First radio appearance:

GARY DAVIS MADE 'PROVE YOURSELF' HIS 'HAPPENING TRACK' WHEN 'DRILL' WAS RELEASED

First overseas gig:

PLAYING 'THE BLACK SESSION' FOR BERNARD LANOIS. I PARIS- BROADCAST LIVE ALL OVER FRANCE.

First festival appearance:

BEST ~~FOR~~ BEVRIDJING-POP

First Radiohead song written:

"CHEER UP, IT'S A CHUCKLE-TROUSER KIND OF DAY
(radical change of direction after this song however.)

DISCOGRAPHY

Drill EP

DELETED

Released 05/05/92 - Parlophone (6312)

"PROVE YOURSELF"/"STUPID CAR"/"YOU"/"THINKING ABOUT YOU" (original)

Creep EP

DELETED

Released 21/09/92 - Parlophone (6078)

"CREEP"/"LURGEE"/"INSIDE MY HEAD"/"MILLION \$?"

* Creep also appeared on VOX free compilation tape November 1992

Anyone Can Play Guitar

Released 01/02/93 - Parlophone (6333)

"ANYONE CAN PLAY GUITAR"/"FAITHLESS, THE WONDER BOY"/"COKE BABIES"

Reached No.32 in UK Gallup singles chart

Pablo Honey

Released 22/02/93 - Parlophone (7360)

"YOU" / "CREEP" / "HOW DO YOU?" / "STOP WHISPERING" / "THINKING ABOUT YOU" / "ANYONE CAN PLAY GUITAR" / "RIPCORD" / "VEGETABLE" / "PROVE YOURSELF" / "I CAN'T" / "LURGEE" / "BLOW OUT"

Reached No.25 in UK Gallup albums chart

* Thinking About You (LP version) also appeared on Q EMI/PARLOPHONE compilation CD March 1993.

Pop Is Dead EP

Released 10/05/93 - Parlophone (6345)

"POP IS DEAD"/"BANANA CO" (Acoustic)/"CREEP" (live)/"RIPCHORD" (live)

Reached No.42 in UK Gallup singles chart



* "Oxford's Radiohead are one of Britain's best kept secrets" * "Perhaps the fact that he's the singer in a group set to be one of the most successful rock bands in Britain might just cheer him up." (MTV CP)
* "There's a touch of genius about them" (MTV CP)

radiohead

POP IS DEAD

POP IS DEAD. What is pop anyway? It seems to mean many different things. But does it matter anyway, as long as we've got RADIOHEAD pleasuring us with their brilliant pop anthems? Their latest release is yet another finely-crafted piece of work, supported by an ear-caressing acoustic number called BANANA CO. The two new tracks are backed by live recordings of their breathtaking and wonderful CREEP and RIPCORD. They sound fantastic both musically and vocally. And unlike some of the live tracks used by other bands simply to fill the B-side of a new release, CREEP and RIPCORD are a real bonus to this record.

"He left this message for us"

.....POP IS DEAD is a great song and the record as a whole is excellent.

.....Buy it!

includes two new tracks: Pop Is Dead & Banana Co
Backed with live recordings of 'Creep' and 'Ripcord'
Recorded at the Town & Country Club on 14th March 1993.

10th May 12" • Tape • CD

he left this message for us

radiohead

G i g o g R a p h y

"No. Well, perhaps! It's a little galling when a band like Huggy Bear come along armed with a so-called 'manifesto' and a couple of cheap throwaway slogans and, before they even play a note, start getting NME and Melody Maker front covers. There's an enormous amount of inverse snobbery involved in a journalist at IPC towers told me that 'Creep' was a single of the week when it came out a year but because it was on EMI rather than an indie label, it got shoved into two column inches the bottom of a page. That's complete bollocks. In different circumstances I'd piss me off. Fortunately, they only sell between 60,000 and 100,000 copies and there are a lot more listed in music than that..."

Radiohead celebrate the top 30 success of their 'Pablo Honey' debut album with a full British tour this month. The band kick off proceedings at Wolverhampton Wulfrun Hall (April 30), before moving onto Nottingham Trent University (May 1), Sheffield University (2), Glasgow King Tut's Wah Wah Hut (3), Leicester University (6), Leeds University (7), Manchester University (8), Newcastle Riverside (9), Bristol University (10), London ULU (12), Dublin Rock Garden (14) and Belfast Conor Hall (15). Support comes from Strangelove and Superstar.

A new Radiohead single "Pop Is Dead" (not featured on "Pablo Honey") is issued on May 10 by Parlophone.

"Radiohead have influences but I'd prefer to think they flavour rather than dominate what we do. EMI were quite disappointed when they heard our LP because there wasn't a specific theme they could hang their marketing campaign around. We're not part of any scene or movement and that's made it difficult for them to sell us to the music press who have a current obsession with 'attitude' and 'the message'."



POP IS DEAD TOUR...

RADIOHEAD HAVE ALSO ANNOUNCED A MAJOR UK TOUR STARTING AT THE END OF APRIL. THEY COMPLETED THEIR SELL-OUT FIRST HEADLINE TOUR IN MARCH.

CATCH RADIOHEAD'S SKITZO LIVE

FRIDAY	30	APRIL
SATURDAY	1	MAY
SUNDAY	2	MAY
MONDAY	3	MAY
THURSDAY	6	MAY
FRIDAY	7	MAY
SATURDAY	8	MAY
SUNDAY	9	MAY
MONDAY	10	MAY
WEDNESDAY	12	MAY
FRIDAY	14	MAY
SATURDAY	15	MAY

PERFORMANCES AT THE FOLLOWING DATES:

WOLVERHAMPTON	WULFRUN HALL
NOTTINGHAM	TRENT UNIVERSITY
SHEFFIELD	UNIVERSITY
GLASGOW	KING TUTS WAH WAH HUT
LEICESTER	UNIVERSITY
LEEDS	UNIVERSITY
MANCHESTER	UNIVERSITY
NEWCASTLE	RIVERSIDE
BRISTOL	UNIVERSITY
LONDON	ULU
DUBLIN	ROCK GARDEN
BELFAST	CONOR HALL

please note that Glasgow date has been amended from 5th May to 3rd May.

"Yeah, Thom's a bit of a motormouth going to say which is good because if you're going to do interviews, you might as well make them interesting. He's had the John Lydon comparisons before, mainly as a result of how he acts on stage, and I suppose he does possess the same sort of, er, abrasive charisma."

...is Thom Moore, a graduate of the Lyoon School of Snotty Frontmen, who has the pronouncements of great depth and incisiveness. John Major ought to hire him to front the Conservative's party political broadcasts.

RADIOHEAD

JUNE 1993

1st Tue - Denmark
2nd Wed - Denmark
3rd Thu - Sweden
4th Fri - Sweden
5th Sat - Sweden

- Aarhus
- Copenhagen
- Gothenburg
- Lund fest p.m.

- Huset
- Barbue
- Magasinet
- Mejen Rock
(stage 2)
- Bergslagsrock

- Fagersta fest. eve.-

6th Sun - off
7th Mon - off
8th Tue - Holland
9th Wed - Holland
10th Thu - Holland
11th Fri - Holland
12th Sat - Holland

- Nijmergen
- Utrecht
- Den Haag
- Rotterdam
- Amsterdam pm. fest.

- Doornroosje
- Tivoli
- Paard
- Nighttown
- Beeckestijn Pop
- Melkweg

- Amsterdam eve.

13th Sun - Travel to France
14th Mon - France
15th Tue - France

- Paris
- Nancy p.m.
- Nancy eve.
- Lyon
- Montpellier
- Bordeaux
- Rennes p.m.
- Rennes eve.
- Paris

16th Wed - France
17th Thu - France
18th Fri - France
19th Sat - France

- live at FNAC store
- Acoust FNAC store
- Cine 3000
- Le Glob
- Le Rockstore
- Acoust FNAC store
- Acoust FNAC store
- L'Espace
- Passage Du Nord
- Ouest

20th Sun - France

VENUS DE MILO
THEATRE OF LIVING ARTS
CBGB's
NIGHTCLUB 9:30
CABARET METRO

JUNE 1993

TUE 22 JUNE
WED 23 JUNE
THU 24 JUNE
MON 28 JUNE
WED 30 JUNE

BOSTON, MA
PHILADELPHIA PA
NEW YORK, NY
WASHINGTON D.C.
CHICAGO, IL

PROVE YOURSELF

I CAN'T AFFORD TO BREATHE IN THIS TOWN
NOWHERE TO SIT WITHOUT A GUN IN MY HAND
HOOKED BACK UP TO MY CATHODE RAY
I'M BETTER OFF DEAD
I WANNA BREATHE I WANNA GROW
I'D SAY I WANT IT BUT I DON'T KNOW HOW
I WORK, I BLEED, I BEG, I PRAY
BUT I'M BETTER OFF DEAD
'PROVE YOURSELF'
WHY?

text by thom e yorke
music by radiohead

JULY 1993

JULY 1993

Detroit tbc
Toronto tbc
ff

THU 1

JULY

FRI 2

JULY

MON 5

JULY

TUE 6

JULY

FRI 9

JULY

SUN 11

JULY

MON 12

JULY

DETROIT, MI

TORONTO, ONTARIO

SALT LAKE CITY, UTAH

SEATTLE, WA

VANCOUVER, B.C.

SAN FRANCISCO, CA

HOLLYWOOD, CA

12th

13th Tu

14th Wed -

15th Thu -

16th Fri -

17th Sat -

18th Sun -

19th Mon -

UK - Phone

"

"

YOU ARE THE SUN AND MOON AND STARS ARE YOU
AND I COULD NEVER RUN AWAY FROM YOU
YOU TRY AT WORKING OUT CHAOTIC THINGS
AND WHY SHOULD I BELIEVE MYSELF NOT YOU?
YOU SAY THE WORLD IS GOING TO END SO YOU?
AND WHY SHOULD I BELIEVE MYSELF? SOON
YOU, ME AND EVERYTHING BELONGING TO THE FIRE
I CAN SEE ME DROWNING IN THE FIRE
CAUGHT IN THE FIRE

text by thom e yorke
music by Radiohead

ST. ANDREWS HALL

ONTARIO PLACE

CLUB DV8

RKCNDY

VENUE TO BE ADVISED

SLIM'S

THE WHISKY

Manchester
8th May

AUGUST 93

1st Sun - Poss US tour dates all tbc tba

Thom is obviously distressed about something - you can almost feel the intensity of his mood. The first thing he does is to tell the crowd how hurt he is about RADIOHEAD and the new single (Pop Is Dead) being slated in the music-press. The crowd don't react, it's as though they haven't read the papers yet. But yours truly, shouts in enthusiastic agreement with Thom. I receive a few 'looks' from the crowd, but I don't give a fuck. The press were out of order.

The set blasts into action and the punters enthusiastically (and amiably) sing-a-longa-mosh, while Thom puts his heart and soul into the songs. The venue quickly turns into a roasting sweat-pit, but it doesn't stop the pogoing. Thom spits some more bile about music-journos and this time, the crowd responds with supportive shouts. I call out "THOM!" and he says "HELLO!" over the mic - I was really chuffed! What a sad person I am!

The mosh gets increasingly enthusiastic and Thom thanks us for our support before RADIOHEAD leave the stage to loud cheering. A few moments later, Thom returns alone to perform his acoustic number. I was blown away! It takes a brave man to walk on stage without his band and just an acoustic guitar for company. Some would say that it's a pretty foolish thing to do, especially for an encore. But Thom carried it off with great style. The crowd hung on to his every word while they stared up at him, standing in the smokey haze lit by a single spot-light. It was how you imagine a religious experience should be. He was then joined by the rest of the band to electrify us with two more songs. When RADIOHEAD left the stage for the final time, the crowd shouted, clapped and cheered wildly. Looking around me at all the knackered, sweat-soaked pe ople, none of them were disappointed. They looked satiated. They were grinning.

The band with no air-play and little favourable press, had won yet another victory against their doubters. RADIOHEAD's critics might love to slate them, but the punters obviously aren't listening, because RADIOHEAD speak for themselves and what they communicate so clearly is that they are one fuck of an excellent band! There's only one place for RADIOHEAD and that's THE TOP.

band History

There is no particular "Radiohead sound" - confused and conflicting descriptions include Neil Young, REM, The Smiths, The Pixies, U2, The Hollies, The Jam, Stone Roses and Mott The Hoople - among many others. Mainly because each member of Radiohead has different influences and tastes in music - the songs, played with an intensity of mood and feeling, come from a state of conflict. This is not 'the new' anybody - this is Radiohead. A 90's pop band with no peers.

"We play f--- off songs!"
"Pardon?"
"We play f--- off songs: if you're not interested, f--- you!"

Radiohead are five eccentrics and have been described as looking like a police identity line up. They have known each other for about six years. They were originally called "On A Friday". During the so-called 'Thames Valley scene' they were away at different colleges, only meeting up during Summer holidays, and missed the boat completely.

sharing his loneliness, his difficulties with relating to other people, his hatred of those that can, and his instinct that he should be seen but not heard.

* "A credible, cool, UK guitar band you can genuinely believe in, who also happen to be disturbingly fuckin' good" (NR) *

Thom sings 'doesn't matter anyway'. Then silence and Thom screams 'FUCK YOU!'. The hatred, pain and outright openness of this made everyone step back, open their eyes and smile. We want to wrap him up and take him to bed and read him a story after him. Then the again, racing

Thom was at Exeter University where he was reckoned to have been one of the best DJs at Exeter's Lemon Grove club. During Summer 1991 he got back together with Phil, Ed and brothers Colin and Jonny in Oxford (where they all still live, record and film their videos) and Radiohead - the antithesis of the 'rock and roll lifestyle' - was born. On the strength of their demos (released as "Drill") they were signed to Parlophone by the end of the year. The label that had signed The Beatles took only three weeks for complete the deal.

and all standard ducklings of this British music. Radiohead are quite capable of this, destined to ride of into the sunset, happily ever after.

whispering vocals whilst after a couple of phrases the rest of the band crash in creating a rather frenzied but impressive maelstrom

radiohead

* "England's finest young angry guitar pop crew" * "One day Radiohead will rule the world and Oxford will be famous for something other than Inspector Morse" (WHAT'S ON, LONDON)

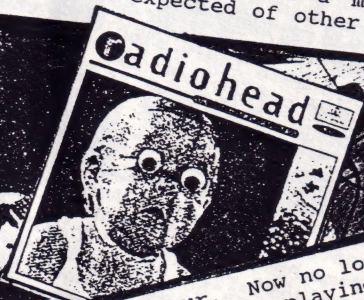
Music to actually listen to rather than mindlessly stage dive to, combined with the sheer power of their live performances, won over an enthusiastic following. This was reflected in the music press End Of Year polls where they made many Best Of '92/Tips For '93 lists. 'Creep' was voted one of NME's "Essential Ten Indie 45's of 1992" and made No.4 in "NME Critics Top 50 Singles of '93" by Melody Maker and voted one of tipped as one of the "Bands For '93" by Melody Maker and voted one of "Top Ten Best New Bands For 1993" in the NME readers poll.

* "So how come these guys aren't the next big thing out of Britain? Not enough attitude? Maybe they like their audience? Maybe they relate to people? Maybe they didn't open for Suede? Maybe they aren't boring? By George, I think I've got it." (B-SIDE, USA) *

Radiohead can't possibly improve any more. He appears to be a man at war with himself, which is probably scant consolation for him, but a mesmeric shade for us.

Hyperbolic steroids, Radiohead, in January 1993, are just "so f---ing special", and they're coming to your town. What.

Radiohead's potential was understated, eyes were elsewhere for the new British Band of 1993. Being unlike any other group around, Radiohead were deemed 'unfashionable' by the media in general, and ignored by day time radio so their religiously loyal fan base grew mainly by word of mouth, and from their records and live shows. They are more a fans' band, dismissed as "ugly" they have no contrived visual image, hard to pigeon hole, part of no 'scene', suspiciously on a major label, they had to sell even more records than expected of other new bands to claim real recognition.



In January they announced their first UK headline tour. Now no longer the bashful warm-up act, but confident, charismatic and playing to people who had come to see them. They played to a fanatical crowd every night, most of the gigs sold out, some in advance, with tout tickets changing hands for very UNREASONABLE prices at the Oxford and London gigs - not a bad turn out for a first tour! At the Gloucester gig on the Pablo Honey tour there was a stage invasion which ended up with Thom and some fans jumping up and down on his guitar and completely smashing it. The Melody Maker recorded the packed solid ULU bar gig as being "perfect", while at Canterbury, in a very old theatre, the audience were packed so tightly around the stage that Thom was half carried to the dressing room from the stage after the final encore, a version of "Rhinestone Cowboy". The heat from the crowd caused damage to some old paintings... Clive James asked to be put on the guest list for Radiohead's show at London Underworld, they had been recommended to him by a writer at Vogue who highly rates them.

Radiohead's songs "I'm better off dead" or "I wish I was special" would suggest that he already knows.

The irony of course is that these days Thom has made such an art of looking troubled, petulant and sulky that it's also very sexy.

hearing on the radio any time, all the time" * "This band is spot on in every way: infectious, hook laden singalong - mostly in perfect three minute packages... classic rock'n'roll and indie drowned in real life, feeling and humour: Here is the pop band we've really been waiting for" (THE LIST) *

As different to the previous releases as they were to each other, the anthemic third single, "Anyone Can Play Guitar", was a Melody Maker Single of The Week and Music Week Pick Of The Week. Blowing away any doubts that they could follow "Creep", it was also their first Top 40 single - peaking at No.32 in the UK singles charts. The video features the band playing live in an empty swimming pool. The video



Early in February they were invited to Paris to play the Black Session, a concert broadcast live on national French radio. Recent guests included bigger names like James, Ian McCulloch, The Sundays and Paul Weller but there was already a buzz about Radiohead - they were very warmly received!

"I suppose I'm a natural frontman in a very awkward way. I'd always wanted to put myself out on a limb." Thom Yorke, Radiohead (centre). Do you think he's good-looking, readers?

MAKING MUSIC * MAY 1993

months ago, Thom Yorke's star quotient has really begun to snowball. Tonight he's sporting a rather longer bleached barnet that would look like a gardening

RADIOHEAD
University of London
Union, Malet St W1
Wednesday
Suede aside, this is the group being tipped for great things. Less affected than Brett Anderson's Seventies clones, the air of an early Velvet, off-hand and unpredictable, Pablo Honey, their debut album, contained the debut Creep self-hate anthem rated and was highly- Their debut single, Anyone Can Play Guitar, shot to the top of the charts. Pop stars and their latest art-guit

The acclaimed debut Radiohead album, "Pablo Honey", was produced and engineered by Sean Slade and Paul Q.Kolderie whose credits also include Dinosaur Jnr. and Throwing Muses, it contained remixed tracks from the band's first two EPs, along with new songs and live faves. Recorded in only three weeks in July 1992 it proved Radiohead to be one of the UK's brightest new hopes and established them in their own right. It also scored a Top 30 hit, coming straight in the UK album charts at 25.

...are working up a head of steam about this, that and several others. As he sits and who play live like their, erm, lives depended on it.
"We're calm people normally, but on stage we get such a buzz," apologises singer Thom Yorke. "And responses are really important - you can't go on in front of 50 people and do a Manic Street Preachers. You can't!"
"We supported Sultans Of Ping FC and the audience probably expected a lot of us support," continues Ed O'Brien. "But we're not a joke band, we're serious."

bands with one song, opinion with their arrival is divided. If it was just a one-hit wonder, as the band introduces it as, is there anything more we can expect from them? Radiohead's most noticeable musical direction is the contrast in volume employed between verse and chorus.

Thom, Jonny and Ed recorded a live acoustic session for Craig Cash of Cheshire's Signal Radio. It included an acoustic version of "Pop Is Dead" and various tracks from Pablo Honey. They also previewed some new songs including "The Benz" (a song about knowing who your real friends are, often used to open the show) and "Banana Co" which they played at shows on the Pop Is Dead tour.

Great guitars 'n' all, but does it matter who's playing them?

"When things need to be done, I'm the mug who tries to make things happen."

* "To say Radiohead show promise is to say Hendrix played guitar" (PAINT IT RED) *

* "They are so special, so fucking special..." (ALBUM NETWORK, USA) *

* "They create an awesome sound with an array of guitar textures and write utterly memorable songs" (SHEFFIELD TELEGRAPH) *

of the band in one sense, but in the other senses I'm not. Everyone in the band has a different role in keeping the band together."

"Radiohead will be a band that many of us will care deeply about this year" • "SOMEBODY had to come along and remind us what greatness looks like. So thank God it's Radiohead." (NME) •

Thom Yorke likes a good rant, and has more than a good stab at being a cantankerous young sod, but the press generally don't seem that interested in the far facet of his personality. They

In March they visited Israel for a week and played three dates. They had scored a BIG hit with "Creep" and were treated to Suede-like stardome over there.

Without any of the press hype enjoyed by the likes of Suede, for example, their excellent debut album 'Pablo Honey' followed the single 'Anyone Can Tell' into the

The only time it ever bothered me was when we had a review in the NME, and we got completely slagged off. To cap it all off, they took four photos of me, with the line, 'Thom gums his living'. I was upset about that, because I'm probably not the best looking of people, but to have something like that! That's one thing about being in a band. You're supposed to be good looking, and people are supposed to look up to you because of that, but obviously no-one's going to do that with us."

In April they paid a flying visit to the USA for an extremely hectic promotional trip. "Creep" was No.5 in the Billboard Modern Rock college radio airplay charts and there was a big buzz about Radiohead. 5,000 imports of "Creep" had sold out within a week and when a San Francisco Radio station played the song on their air the number of calls jammed their switchboard. America's alternative music scene is very excited by Radiohead as being one of the best new British bands of this year...

radiohead

would do a whole lot of things different on the first album if we had the chance. But that's no big deal — I don't think a first album should be a political statement.

"Pop Is Dead", although cited as a potential Top Ten by Music Week, was slagged off by the music weeklies and, again, received no day time radio play although Mark Goodier gave them heavy support on his show as usual. The band did get to make a studio television appearance on Carlton TV's 'Raw Soup'. They performed "Pop Is Dead" and "Creep". Thom also did an interview.

Progression in every way," said Thom. "We intend using a lot more space in the songs, and utilising different...

and Thom also promises: "We play the album better than it was recorded. It's a lot more energetic and more chaotic."

The "Pop Is Dead" tour was actually over by the time that the single was released and, disappointingly, not all of the shows sold out. Some fans didn't even know about the dates. Two fans from Japan followed the first dates (on the strength of a clip of "Creep" being shown) despite the fact that nothing by Radiohead had yet been released in Japan! The gigs were played with the ferocity of angry young men. At the Wolverhampton date the band ran around the huge stage, Jonny cut under his eye when he collided with Colin's bass. At Sheffield, Thom's first words on stage were a tirade against the press, before beating "Prove Yourself" out of their instruments ("...I'm better off dead - or so somebody said..."). The whole band played with punkish fury, Thom at one point disappearing off the stage into the audience to sing "Inside My Head". In Manchester a week later Radiohead played, again furiously, with their hearts on their sleeves. Thom had just read the music weekly single reviews. By the end of an awesome show, Radiohead had made a lot of friends. Apathy turned to air-punching empathy.

as post-Grunge superstars." "...The future looks bright indeed" (RCD)

RADIOHEAD, the band who fit none of the current indie-rock trends, still seem set to rule in 1993.

"It is a shame they don't get more airplay. Their lyrics may be depressing but they capture the spirit of the time, the recession, the gloom, the frustration of many young people" (N. LONDON INDEPENDENT)

They rounded off the English dates with a sold-out gig in the main hall of University of London to their biggest audience (900) to date. A sing-a-long celebration with only the most hardened cynical indie-snobs unable to tear themselves away from the bar after Strangelove. They played like stars and as Thom bent to play his guitar, eager hands would even reach forward to fluff his hair. The whole band were on top form showing their potential for much bigger things. The tour ended with in Ireland with dates in Dublin and finally in Belfast where, although they only played to about 100 people the reaction was overwhelming...

about as un-'Creep'y as we could get."

My personal favourite 'I' comes in...

"This man's shy and unassuming off-mike demeanour is ruthlessly contrasted by the peroxide blond hand grenade which rages about the stage brandishing his six-string like an AK47" * Yorke is an articulate, frighteningly talented songwriter and the uncannily polite ringmaster of 93's most devastating band" (SHEFFIELD STAR)

with myself, what do you care, when I'm r...

there...
Aren't you enl...



The left hand message

Radiohead tour Europe in June before heading off to the States in July. They return to perform at the Reading Festival and there will be a new single and U.K tour in September. Look out for a Judge Dredd story called CREEP in the Summer, with a Thom Yorke character 'somewhere'.....

"The buzz on this band is so loud that we started to think killer bees had reached L.A. (ALBUM NETWORK, USA)"
"UK quintet primed to blast onto the American music scene" (BILLBOARD)

markable too...
by 'Creep'...
concerning ma...
I was writing about it...
"Rock 'n' roll and masturbation are linked, I think."
"But as a subje..."
"You know you are listening to something very special indeed" * "in the shape of Thom Yorke, Radiohead have a frontman with personality and, as Bowie once said of Dylan, 'a voice like sand and glue'" * "the best shags" * "If all journalists are indeed frustrated musicians, then 'Anyone Can Play Guitar' is our anthem" (INDICATOR)

RADIOHEAD

Exeter Lemon Grove 19/2/93

OK, so I really like them but don't expect me to tell you why. One minute I was fine and the next minute their record blasted my mind and I was filled with the sense that pop wasn't dead and there was life after Nirvana. But emptiness prevailed, there was nothing to prod my finger at and say 'ahha, so that's why they're so bloody good'.

Visiting Exeter Lemongrove was a quest of discovery, a live performance would surely unleash all those hidden qualities I'd heard but been unable to single out and identify. Technically things ran far from smoothly. The roadie was about to shatter the world record for stage appearances and guitars were exchanged as often as worried looks.

An unusually short set was indeed frustrating but I had a big enough dose to be left with the essential after thought...wow! It was indeed perfectly exciting

and their songs darted mischievously from the crunching power of guitars and taut emotional vocals of 'Creep' to the bubbly pop beats and clear, springy vocals of 'Anyone Can Play Guitar'.

Radiohead have the uncanny knack of creating a positive buzz from negative aspects of life. Unlike many bands though, they're not wrapped up in their own self pity and personal piss-offs, it influences but doesn't dominate their songs. Thom Yorke's vocals tie up all loose ends in a compact package. Anyone who has the ability to sound almost angelic yet sometimes suicidal has the power of success in his lungs.

Radiohead haven't anchored in any specific category of sound, they constantly drift, changing direction with each new wave. Get into your dingy, get up alongside and climb aboard.

Radiohead Gig Review.

The walls shook at the University of Glamorgan during the Radiohead gig on Friday the 5th of March, and only some of the vibrations were due to the crunching Radiohead sound. Suffice to say guitarist Jonny Greenwood's pout scores on the Richter scale. I saw Thom E 'Self Loathing' Yorke, the singer/lyricist, wandering around the student building prior to the gig looking somewhat dazed. I can only assume he was exhausted from the tour, because his personality seemed to explode on stage. Jonny and Thom provided the physical energy in a hugely entertaining and ear-bashing show, while if Phil Selway, the drummer, was any more laid back, he'd fall over. Colin Greenwood and Ed O'Brien provided solid backing on bass and rhythm guitar respectively.

Even during the faster, head-banging stuff, such as 'How do you?', Phil barely seemed to break a sweat, while Thom let out excruciating screams over a wall of guitar noise generated from Jonny's tiny amplifier in the best rendition I've heard of the superb single release 'Creep'. Thom is a short man but stands metres high on stage. This is clearly his element. Anyone who's heard the album and liked it would not be disappointed at Radiohead's live show. They produce, perhaps, a noisier sound on stage even with the more sedate tracks such as 'Stop Whispering', and provide an energetic and entertaining spectacle. See this band live. Oh, and by the way, Jonny Greenwood should have been christened Supercool Greenwood.

HE search is on for the next REM: That indefinable 'pop not pop' sound that sells CDs.

While Tragically Hip have taken a workmanlike approach by sounding on so similar to the originals, Oxford based

Radiohead, also tipped for the top, are no copycat act.

Radiohead were perfect... You see, to watch Radiohead perform in 1993, is to watch a rare and magical thing.



Upstaged by the underdogs

JON CROSS on Radiohead and Frank & Walters at the Roadmender

A RARE sight at gigs is to see the headlining band get well and truly stuffed by the lesser-known support act but the Frank & Walters gig re-wrote the rule book.

The Franks, widely respected in Sound Echoes' circles, were not only upstaged by the Oxford underdogs, Radiohead, but run out of town.

When Sound Echoes a few days ago predicted this Roadmender date to be a possible gig of the year, little did we know that Radiohead would annex the airwaves.

Having recently signed to EMI, Radiohead frontman Thom Yorke ambled on stage, announced: "Welcome to the world of corporate rock," and the show began. The unit town five-piece, complete with a three guitar attack, thrust their musical pitchfork into the crowd and it hit home rejoicingly.

A Radiohead song trademark is the slow start before a sudden crashing earbending pop frenzy takes over. On top of this is Thom's voice which has to be one of the most tuned-in sparkingly scary noises about. On the new single Creep he screams,

"I wish I was special," unwittingly delivering upon an unsuspecting crowd one of the best live performances the Roadmender has seen this year.

Radiohead, similar to previous tour partners Catherine Wheel, build upon layers and layers of guitar noise, harmonies and feedback, in a scintillating journey through sound. They left Sound Echoes a bunch of jittering re-born again teen thrill-seekers. All that was missing was a 'I heart

bare in comparison. Their nerdy style and heartwarming tunes were received well, their dress sense of bad clothes and droopy hats amused, but the lack of firepower in relation to Radiohead was obvious from the beginning. Coupled with this the Franks played their well-known and loved singles, Happy Busman and This is Not A Song, very early on leaving the set top heavy.

The Frank and Walters are a great band. It was



like a modern day Jam with all the Stones, Small Faces, Kinks influences apparent.

Of the four tracks on the CD single my favourite was the acoustic number Banana Co which was recorded in a recent radio session.

Anyway, you can decide for yourself when the band play the Riverside in November on Sunday, May 9.

Andrew Barker

RADIOHEAD are attracting rave reviews and their concerts sell out — but no-one seems to have heard of them.

Ummm. Very confusing I know. Well I had my first taste of them after listening to their new single Pop Is Dead which is released on May 3.

Probably the reason they are so popular with the reviewers is that they sound so British.

And if all goes well they could be vying for Suede's crown. They sound

Second best record of the week comes from Radiohead, an Oxford band who are not far behind Suede in the best-new-band-in-Britain stakes.

Pablo Honey (Parlophone) contains 12 songs of longing and loathing, driven by luridous guitar and delivered by lead singer Thom Yorke like Bono with twice the angst.

Throughout Britain, boys and girls with black clothes and long fringes will be singing the stand-out chorus here: I'm a creep, I'm a creep.

Fab FM

Anyone can play guitar but not everyone can write a ballad that sounds like Presley singing Orbison and from out of nowhere drop in guitar noise that sounds like an earthmoving engine retching blood. For this we should have been prepared since the maulin shuffle of Radiohead's second single had a foundation line that casually spat out 'You're so fucking special. And I'm a CREEP!'

They should re-release 'Creep', I announce. It's great.

'Eh, no. That's a real cop-out.'

Radiohead guitarist Ed O'Brien gives the correct answer and the keys to charlton are his. Albeit briefly.

'Anyone Can Play Guitar' went in at 32 with a bullet, out at 50 like a shot.

Who wants to hang about in the Dirty Forty anyway? It'll just contaminate and corrupt. Fame, eh? Who needs it?

Not Radiohead. CRAIG A Radiohead, The Park, Sheffield University by David Dunn.

Radio stars

Radiohead: Joiners Arms, Southampton.

"YOU'RE a non entity," screamed the woolly haired kid down the front.

"But your down there and I am up here," retorted the mocking mop of blond hair which is Thom Yorke.

There may be only about 150 crammed into this back room but you cannot say that they are all loyal fans.

The problem is that Radiohead's main man has a massive ego - and like him or loathe him, that's what makes the whole hour so captivating. And very funny.

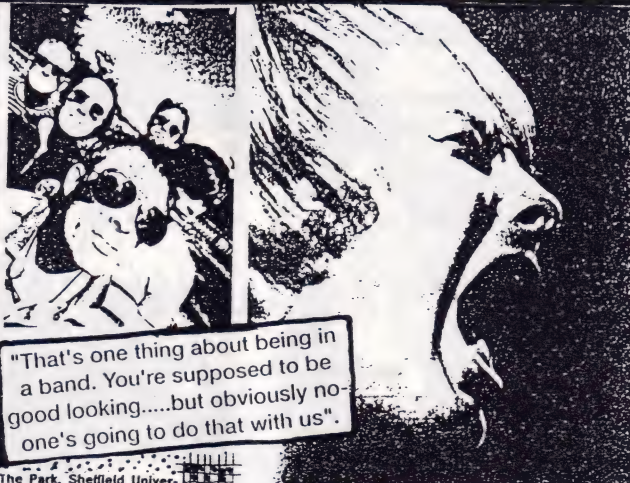
I mean, how can he really sing: "I'm a creep, I'm a weirdo" or "I'm better off dead" in such a passionate way when we all know he doesn't mean it. Or is this just a Morrissey mickie take.

Whatever, it's Creep that has become the anthem, and it is that which lifts this heavily tortured Oxford band into the truly wonderful category.

Blab Happy supported. No-one noticed.

Martin Williams

Johnny is responsible for unleashing that crunching powerchord on 'Creep', you know, the one that chimes dramatically for a compressed eternity on the words "creep" and "weirdo".



"That's one thing about being in a band. You're supposed to be good looking.....but obviously no-one's going to do that with us".

IT'S FLOPPY FRINGE time down the Union and ex-campus band Pristine open with style. (Have they got a record deal yet? They should have!) Pristine are the best support if not the best band of the year and Radiohead are going to have to be pretty good to follow them.

They are. After an excellent new song, *Prize Yourself* from the first Drill EP turns the front row into a sweat-soaked mass. A good band have finally made it through the barren, cultureless West Midlands to Warwick and we're all trying to make the most of it. *Creep* jumps up, a snap guitar strum. Heads minds and calmly watches the audience mash itself to death. Other guests include *Anyone Can Play Guitar*, *Lurgee* and *You*. Singer Thom has an excellent voice and uses it to the hilt while the others exult in what they do best. It's all over too quickly as Radiohead triumphantly leaves the stage. This is the future of Indie Music: pop is dead - long live rock!

Matt Nixon

ANYONE CAN PLAY GUITAR

..... review

Radiohead - Lichfield Arts Centre

"This would have been a bigger hit than it was if it had had the help of daytime radio," exclaimed the blonde-throated Thom Yorke before launching into 'Creep'.

But tonight that didn't matter. Putting Radiohead together with an audience was like seiling hundreds of thousands of metal filings then placing a magnet down to draw them all in with its unique force.

By this point Radiohead had already brought the army of a crowd to the boil with their tracing, thrashing guitars on the mesmerising 'You'.

The strings had already begun wrapping themselves around the drums and the drums around Yorke's tortured emotive voice. The players had already bent, bowed and contorted like puppets being

worked on strings from above to tense devastating notes out of their instruments.

But this was only the beginning!

On 'Creep' the scrawny figure of Yorke was launched into full flight, intoxicated by the whole set-up, playing up to the microphone as if caressing every word breathed from his lips, yet never failing to come across vulnerable and innocent with ironic lines like 'Wish I was special'.

After reaching this high note Radiohead careered up to a peak with the spell-binding 'Lurgee' and the pure energy of 'Anyone Can Play Guitar' making the playing of their art into effortless brilliance.

Their lyrics are already being mouthed and soon their name will be tripping off many a tongue.

This is definitely the start of something big - get ready for the Radiohead revolution.

Radiohead, on the other hand, obviously believe that they have this enviable quality, from the moment the lights flare up on the sullen pout of the singer which changes, as he goes into the opening number, to a sneer arrogant conviction. Venom is injected into the delivery and the lyrics; the band meanwhile enjoy themselves an express gratitude for the appreciation shown. Songs like 'Blowout' and 'Ripcord' howl and thrash as you expect them to with names like that, very occasionally losing their way. Slower pieces like 'Vegetable' are perfectly paced, and this control is demonstrated exquisitely in 'Creep', the angst-ridden anthem for adolescence inadequate everywhere. The ideal dedication on Radio One for the jerk who hassled you at the party. If only (Stan Davies)



RADIOHEAD



Radiohead



POP IS DEAD

OH NO POP IS DEAD
LONG LIVE POP
IT DIED AN UGLY DEATH BY POP
AND NOW YOU KNOW IT GETS YOU NOWHERE
AND NOW YOU KNOW
YOU REALISE
ON NO POP IS DEAD
IT JUST GAVE UP
WE RAISE THE DEAD
BUT THEY WON'T STAND UP
AND RADIO HAS SALMONELLA
AND NOW YOU KNOW YOU'RE GONNA DIE
HE LEFT THIS MESSAGE FOR US

SO WHAT? POP IS DEAD
IT'S NO GREAT LOSS
SO MANY FACE LIFTS
HIS FACE FLEW OFF
THE EMPORER HE HAS NO CLOTHES ON
AND HIS SKIN IS PEELING OFF
ON NO POP IS DEAD
LONG LIVE POP
ONE FINAL LINE OF QUOTES
TO JACK KIM OFF
HE LEFT THIS MESSAGE FOR US

text by thom e yorke
music by radiohead

PROVE YOURSELF

I CAN'T AFFORD TO BREATHE IN THIS TOWN
NOWHERE TO SIT WITHOUT A GUN IN MY HAND
HOOKED BACK UP TO MY CATHODE RAY
'I'M BETTER OFF DEAD'
'PROVE YOURSELF'
I WANNA BREATHE, I WANNA GROW
I'D SAY I WANT IT BUT I DON'T KNOW HOW
I WORK, I BLEED, I BEG, I PRAY
BUT 'I'M BETTER OFF DEAD'
'PROVE YOURSELF'
WHY?

text by thom e yorke
music by radiohead

radiohead

BLOW OUT

IN MY MIND
AND NAILED INTO MY HEELS
ALL THE TIME
KILLING WHAT I FEEL
AND EVERYTHING I TOUCH TURNS TO STONE
EVERYTHING I TOUCH TURNS TO STONE

I AM FUSED
JUST IN CASE I BLOW OUT
I AM GLUED
JUST IN CASE I CRACK OUT
AND EVERYTHING I TOUCH TURNS TO STONE
EVERYTHING I TOUCH TURNS TO STONE

text by thom e yorke
music by radiohead

YOU ARE THE SUN AND MOON AND STARS ARE YOU
AND I COULD NEVER RUN AWAY FROM YOU
AND YOU TRY AT WORKING OUT CHAOTIC THINGS
YOU SAY SHOULD I BELIEVE MYSELF TO END SO YOU?
AND WHY SHOULD THE WORLD IS GOING TO BELIEVE TO ME DROWNING IN THE FIRE
YOU, ME AND I EVERYTHING I CAN SEE ME CAUGHT IN THE FIRE
I CAN SEE ME DROWNING IN THE FIRE

text by thom e yorke
music by radiohead



RADIOHEAD'S casual rise is nearly enough to restore my faith in the great listening public.

OXFORD'S edgy rockers Radiohead caused a bit of a stir

new single Pop Is Dead (Parlophone) which comes out Monday.

To fit in with the song's title the quintet staged a funeral procession — complete with a coach load of extras from Oxford — at the ancient burial ground Wayland's Smithy, next to White Horse Hill in the south-western corner of Oxfordshire.

Singer Thom Yorke was paraded in lying in a glass coffin, leading startled passers-by to think they were witnessing a bizarre pagan ritual.

Radiohead hopes the song will beat the success of their previous release Anyone Can Play Guitar which got to number 32.

The group's debut album Pablo Honey, which reached number 25

Billboard®

FOR WEEK ENDING MAY 22

Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	2	1	6	REGRET REPUBLIC	★★★ No. 1 ★★★ 3 weeks at No. 1 ◆ NEW ORDER DWEET/WARNER BROS.
2	1	2	5	WALKING IN MY SHOES. SONGS OF FAITH AND DEVOTION	◆ DEPECHE MODE MUTE/CBS/BERKELEY
3	5	10	6	CREEP PABLO HONEY	◆ RADIOHEAD CAPITOL

pop scene

by Martin Leaper

has now sold more than 20,000 copies. Pop Is Dead is not taken from the album.

The band completes a short UK tour this week — but there is no Oxford date. When that's finished, Radiohead are off to the States where they are beginning to make waves.

Singles

RADIOHEAD: Pop Is Dead (Parlophone)

Marvellous band, marvellous single. Earth shattering guitar pop that twists and turns and sheds layers of musical skin like a fat jagger sheds cheap plastic overcoats on a summer's day. So blindingly out of the ordinary it makes you weep with delight. Yes, indeed, we like this one a lot! (See preview).



MUSIC



RADIOHEAD
'Pablo Honey'
(Parlophone)

Tracks: You, Creep, How Do You?, Stop Whispering, Thinkin' About You, Anyone Can Play Guitar, Ripcord, Vegetable, Prove Yourself, I Can't, Lurgee, Blow Out. Producers: Sean Slade & Paul Q. Kolderie

Ah, how good to see a British band striding forwards instead of backwards or sideways. A band braving the cold waters of British indifference and tradition, playing

for themselves, but providing something unique. Radiohead came to my attention at Kingston Poly in January, and to the public through its notice in February with their catchy little ditty, 'Anyone Can Play Guitar'. Fortunately, not just anyone can come up with something as horribly catchy as this. Indeed, 'Pablo Honey' is fairly oozing with unbelievably touching, or spine-tingling or, at the very least, crunchily songs, just proving that the Oxford quintet are rarer than a four-leaf clover. Thom Yorke can sing, really croon, and, dare I say it, on 'How Do You?', has the same melodic touch as Bono, that slightly nasal appraisal and wallowing

HEAD GAMES

Like diddy David usurping the mammoth Goliath, Radiohead's success has been a triumph for underachievers everywhere. Five ugly ducklings from Oxford, Radiohead emerged early last year, completely devoid of a strong image (a crime these days where the beautiful Suede reign supreme), boasting only a collection of remarkably strong, self-loathing songs. And yet somehow, it worked! Now, having shifted 20,000 copies of the terrific debut album, Pablo Honey and having become a certified Top 30 singles band, Radiohead, perfect for your blooming generation, are shaping up as England's finest young angry guitar-pop crew. From ugly ducklings to fine white swans in the space of a year, the future stars here. Radiohead are at ULU on May 12 and the new single Pop Is Dead is out now on Parlophone. (See review).

range. Bono joins forces with Nirvana? 'Creep' may sound a little like The Hollies 'The Air That I Breathe', but with Jon Greenwood's crashing, destructive guitar breaks, this is more like The Hollies meets the Pistols! But then when the live met, they had such diverse musical tastes that it isn't beyond the realms of possibility that these various influences were intentionally projected. Radiohead are the way to follow the signs.

Pop and

Radiohead

PABLO HONEY

THE AUTEURS / RADIOHEAD. THE JOINERS, SOUTHAMPTON.

1993 looks like being a terrific year for new music and "Pablo Honey" & "New Wave" are the first two essential (debut) albums of the year so far by English white boy guitar bands. Full of angst and energy, beauty and patios respectively as well as memorable melodies, character, substance and REAL songs.

Both bands filled the Joiners to capacity with the curious, the eager and the fanatical. Expectations were high and Radiohead certainly exceeded all of mine but the Auteurs were something of a disappointment. Luke Haines doesn't appear to enjoy playing live at all. His demeanour is lopsidely haughty, disdainful and stolid. His songs are elegant and genteel, tuneful and articulate but were performed a mile sloppily and some a bit rushed. Like a fine wine or a good novel the Auteurs are best enjoyed and appreciated in the comfort of your own home rather than in rock 'n' roll environs like The Joiners, stood shoulder to shoulder with babbling students. Musically it's baroque Smiths, Velvetist downbeat glam-guitar stuff. "New Wave" is a classic(al), complex, thematic, mellow, dramatic album documenting the dreams and failures of actors, show-girls, bohemians and losers. It's an English equivalent to Lou Reed's "Transformer" with a bit of Mozart, Joe Orton, Bowie, and Bolan thrown in for good measure. It's a wonderful album, so it's a shame that live the Auteurs have all the charisma of a stuffed potato and put on a dull recital rather than a 'show'. I'm not asking for scissor kicks, just a bit more passion and maybe a little sweat and some of the magic captured on the LP.

Radiohead on the other hand smoulder, burn and blaze, majestically both live and on record, unleashing a torrent of emotions with gorgeous tunes, sharp hooks, thunderclaps and hailstorms of guitar noise seamlessly joined to classic melodies... dry ice, moody lighting, hunched-back windmill poses, the usual 'n'r trippy BUT quality songs; "Creep", "Prove Yourself" - full of self-loathing, angst and introspection, "Pop Is Dead" - knowing irony and a Beatles tune I "licked up with some dirty Sonic Youthish guitar histrionics. The discerning house-full of fans and converts LOVED Radiohead as did I, truly, madly, deeply. Parity because so many of their songs and their sound is so familiar. They 'rip off' The House Of Love, Pixies, The Only Ones, The Jam, U2 (fl), XTC, Costello.....(transporter)... but still retain their own identity. A sarky, screwed-up, sensitive, arrogant, posy but poised personality (in crisis). Maybe they are identikit indie backed by Major label money, but they're a capital G-Great band. As are The Auteurs. They're not in competition, they're both winners. (Ged Babey)

Radiohead hit the right wavelength

IT'S all too easy to find yourself throwing superlatives around at bands on the basis of one fine single, and there have been those who have suggested that my love for Radiohead is based solely on "Creep", the band's second single last year. Not so, I've assured them. Check them out live and you'll soon see. So come Friday night I'm nervous as hell that they're going to let me down, that they're to turn in a set of

mediocre pub rock ditties to make me cringe. But there's nothing to fear. Radiohead prove themselves worthy of all my superlatives.

Charmatically sarky and awkward, singer Thom dominates throughout, his powerful voice soaring above the deliberately rough edges of the three guitars that trace during songs like Thinking About You and simply explode during Blow Out, leaving the packed audi-

ence with little doubt that Radiohead have stumbled on to something very special. As the crowd outside their dressing room testified, Radiohead are already being idolised by kids desperate for new stars able to articulate their angst. If you want your rock music to have sharp edges, your songs to have meaning, and your record collection to have panache, at least buy Pablo Honey, their debut album out this week.

they are a pop band, not an indie band.

They are not too bothered that they are a major label. Why should they? Who gives a flying toss what label they are on? Just give us the songs.

Songs are what they gave us this evening. The whole set has pop splattered across it. Large slabs of guitar, tender drum beats and well crafted and lovely lyrics. They can not do no wrong.

Prove Yourself was a great moment, as we can finally hear the vocals at their best. Maybe I was standing in the right space. For me "How Do You?" is the best song on the LP. I'm not sure why, but it smacks me in the face every time I hear it.

I end up jumping up and down like some sad old punk. Creep is a classic song. Thom handles like a true pro. The kids try to pull him into the crowd. They end their set with the next single, "Pop is Dead". Radiohead really do care about the future of popular music. Do you? With Radiohead around pop is very much alive and very much kicking. Don't touch that dial.

WORDS SID

RADIOHEAD

THE DUCHESS OF YORK

LEEDS

YET AGAIN Radiohead put on yet another fine performance. At the moment they can do no wrong. Another packed crowd ready to enjoy the bouncy, uplifting, slap-in-the-face pop music the boys produce. They go from strength to strength.

Already Top 40 pop stars. "Anyone Can Play Guitar" reached number 32; their debut LP "Pablo Honey" went straight in at number 25. See, they can not do no wrong. If you haven't heard "Pablo Honey" yet, then borrow, buy, steal it and listen to it. It's a bloody good debut LP. You will be lucky to hear a better one all year.

Radiohead are 90s pop. They know

Hot, sweaty...and crammed!

Gig review — Radiohead — at the Penny Theatre, Canterbury

THE WORD was out. The normally sedate Penny was crammed to the roof with hot, sweaty indie-types, determined to see history in the making, desperate to be able to say, "I was there and you weren't, ya boo sucks" to their stay-at-home friends.

Even your reclusive reporter ventured out of doors from his penitence retreat. Clearly something was happening.

On the strength of their blistering EP 'Creep', Radiohead should have been consecrating, the anticipation was so high.

They were very good, no two ways about it. But they gave off a dull glow when they should have been molten.

The first three songs were muted, but 'Creep' (mumbly dedicated to Marjorie Proops) kick-started things into life.

Singer Thom Yorke's voice absolutely soars in what's surely one of the most impressive songs so far this decade.

He looks like a short Mick Ronson, canary yellow hair and 70s shirt. "Lurgee" climbed, banked, peaked and plummeted.

Three guitarists added an intensity.

Latest single 'Anyone Can Play Guitar', a swipe at stupid pop stars, is chiming and swooping and as catchy as you like.

'Swimming Pool Song' is brushed, beaten, and then exploded into us fear the onslaught of imminent epilepsy.

They end, marvellously, by doing a version of Neil Diamond's 70s masterpiece, 'Like A Rhinestone Cowboy', without a trace of irony. How ironic.

with furious, hot
turners RADIOHEAD

SWITCHED ON TECHNIQUES

RADIOHEAD
TIPPED FOR
THE TOP

ROCK KILLER



ED O'BRIEN

Birthplace

: OXFORD

Birthdate

: 15.4.68

Instruments played: GUITAR, TRUMPET

Were you in any other bands previous bands to this, or did you have any jobs prior to being in a band?

BARMAN

Any nicknames

: EDUNNO/GOD

Where did you first meet the other members of the band?

SCHOOL

Brothers/Sisters: ONE SISTER

Pets

: "ALFRED" - Pet kept on left testicle.

How would you describe yourself?

ANY NOW? / ADJECTIVES SYNONYMOUS WITH
'YOUNG FELLA'

How would you describe the other members of the band?

NOT TALL ENOUGH.

Further Education Subjects: POLITICS/ECONOMICS.

Educated

: AINSWORTH / MANCHESTER

Fave musicians/influences: F. NILS / GLEN CAMPBELL

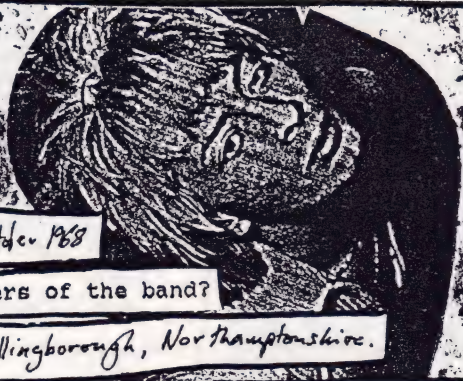
Hobbies

: IMPRESSIONISM - FROM SEAN CONERY -> DAETH VADER

Dislikes

: TOTALITARIANISM / FAGG / SEXISM / THE LITTLE THINGY BITS THAT
gather authority in my belly button.

THOM YORKE



Birthdate : 7th of October 1968

How would you describe the other members of the band?

Tolerant.

Birthplace : Wellingborough, Northamptonshire.

Were you in any other bands previous bands to this, or did you have any jobs prior to being in a band?

I was in a Techno thing at college. I used to sell suits. I was the worst barman in the world.

Where did you first meet the other members of the band?

At school. Colin + I used to be in the same punk band at different times. I left first - then he did. I saw Ed + his haircut around so i was curious. Ed knew Phil. Joni Cozzes brother + always wanted to be in the band. So we let him. He used to play with my brother.

How would you describe yourself?

Difficult.

Pets : CD Walkman.

Dislikes

: Cynicism, helplessness - situationism. 80s. The press. The media.
~~People, being out of the loop, that is the point~~

Hobbies

: Sleep. Playing ~~with~~ art with computers + stuff. Doing stupid drawings. Reading slowly. Shouting at the television. Music.

Educated

: Lunden Links Primary School, Fife Scotland. Standlake cefe, Oxford.
Abingdon School for the social retarded. Exeter Uni/Art College.

Brothers/Sisters: Brother - Andy Yorke - Studying ^{Russian} ~~Person~~ at Oxford.
Living in Moscow.

Fave musicians/influences: Nick Drake, Neil Young, Tim Pockley, G.E. Cummings, William Blake, Russell Hoban, Joni Mitchell, Joe Pesci. R.E.M.

Further Education Subjects:

Fine Art / English Literature

Instruments played: Guitar, Piano. Keyboards (one finger) Notebooks. Tapes.
Stupid ideas. + Pink noise (solo)

JONNY GREENWOOD



PREVIOUS - W BAND - "ILLITERATE HANDS" A SCHOOL. QUITE RUBBISH - GOOD ~~SINGER~~ SINGER (THOM'S YOUNGER BROTHER) AND DRUMMER, THOUGH....

HOW DESCRIBE YOURSELF → A BIT SAD, REALLY

HOW DESCRIBE OTHERS? - ~~MURDERERS~~ BADLY DRESSED TOURISTS

WHERE MET BAND? - SCHOOL - THEY ^{WERE} MY BROTHERS MATES, AND WOULD BEAT ME MERCILESSLY

DISLIKES - VFLY, OBVIOUS MUSIC

HOBBIES - PHOTOGRAPHY, VINYL SNORBBY

BROTHERS - COLIN, SISTER SUSAN

NICKNAMES - "G'NER" + "RON" OR "ROD"

F.E. SUBJECTS - MUSIC + PSYCHOLOGY

PETS - NONE

EDUC. - ABINGDON + OXFORD

BORN - 05/11/71, OXFORD

WTS PLAYED - GUITAR, ORGAN, VIOLA, BLUES HARP

FAVE MUSICIANS - LEE MORGAN, JIMMY SMITH, FRANK AND OTHER - BLACK, KRISTEN HERSH, MESSIAH
INFLUENCES → MAGAZINE, XTC

COLIN GREENWOOD

Were you in any other bands previous bands to this, or did you have any jobs prior to being in a band?

YES! 1) THE SCREAM

2) KING OF THAILAND

3) MOMMA HUNG ME IN THE CLOSET, BUT I'M STILL FEELING FUNKY.



Birthdate

26.06.69

Fave musicians/influences:

~~BOB~~ MICHAEL BATT RONALD HAZLEHURST

Birthplace

OXFORD

Educated

ABINGDON/CAMBRIDGE

Hobbies

CRIBBAGE

Further Education Subjects:

ENGLISH LITERATURE

Instruments played:

BASS, CRUMHORN + MARIMBA

Any nicknames

SNAKE-HIPS...

Where did you first meet the other members of the band?

IT WAS LATE. I WAS DRUNK, I DON'T REMEMBER - IT'S NOT MY FAULT!

Brothers/Sisters: ONE OF EACH

Pets

I WOULD LIKE ANOTHER BURGESS CAT ONE DAY.

Dislikes

BAD COUNTRY MUSIC

How would you describe yourself?

SASSY!

How would you describe the other members of the band?

I THINK 'MEMBERS' IS CLOSE ENOUGH.



PHIL SELWAY

Dislikes : MISERABLE, MOANING MINNIES.

Birthplace : HEMMINGFORD GREY, CAMBS.

Instruments played: DRUMS
GUITAR

Hobbies : BEREAVEMENT COUNSELLING

Birthdate : 23/5/67

Educated : ABINGDON SCHOOL, ABINGDON C.F.C.,
LIVERPOOL POLY, OXFORD POLY

How would you describe the other members of the band?

EITHER DIPLOMATICALLY, OR WITH A GREAT DISTANCE
IN BETWEEN US.

Fave musicians/influences:

THOM YORKE, ED O'BRIEN, THE GREENWOOD SISTERS.

Any nicknames : PEOPLE HAVE ENOUGH PROBLEMS WITH MY
SURNAME, SO I DON'T REALLY NEED ANY.

Brothers/Sisters: 2 OLDER SISTERS - KAREN & NICOLA, BUT
RADIOHEAD IS JUST ONE BIG HAPPY FAMILY.

Further Education Subjects: ENGLISH, HISTORY, DRAMA (DEGREE)
PUBLISHING (POST-GRAD)

How would you describe yourself?

I ONCE OVERHEARD COLIN SAYING "PHIL'S A BIT OF AN
ANCHOR MAN". AT LEAST, I THINK THAT'S WHAT HE SAID.

Where did you first meet the other members of the band?

MY BRAIN HAS AN INNATE ABILITY
TO BLOCK OUT TRAUMATIC EXPERIENCES

Pets

PARROT WITH EXTENSIVE KNOWLEDGE OF
RADIOHEAD'S BACK CATALOGUE.

Were you in any other bands previous bands to this, or did you have
any jobs prior to being in a band?

ONE OTHER BAND AT SCHOOL 'JUNGLE TELEGRAM'
JOBS: DESK EDITOR, TEFL TEACHER, BARMAN & MANY
MANY MORE.

GREAT COMPETITION

WE HAVE A FEW COPIES OF 'DRILL' TO GIVE AWAY AS PRIZES. KINDLY DONATED BY HALL OR NOTHING, THE DELETED 'DRILL' EP IS NOW VERY DIFFICULT TO FIND AND IS A COLLECTORS ITEM. TO WIN YOUR COPY OF RADIOHEAD'S FIRST RELEASE, JUST ANSWER THESE SIMPLE QUESTIONS AND THE FIRST CORRECT ENTRY DRAWN FROM THE 'HAT' WILL RECEIVE A FREE COPY OF 'DRILL'...

1. WHERE WAS RADIOHEAD'S FIRST OVERSEAS GIG?
2. WHAT WERE RADIOHEAD ORIGINALLY CALLED?
3. NAME THE CLUB IN EXETER WHERE THOM WORKED AS A D.J.?

PLEASE POST YOUR ENTRIES BEFORE THE END OF AUGUST TO THE 'ZINE ADDRESS.....

GOOD LUCK!

RADIOHEAD - SO 'VERY' SPECIAL

TRADE

Pop really is dead.

MUCK

peroxide hopes of the new wave of Brit-Pop,

"I am resigned to the fact that day time radio will not play it, but we are releasing it because people heard it live and want it." Plus it is not the debut album Pablo Honey, which has been steadily...

RADIOHEAD RELEASE A NEW SINGLE FOR PARLOPHONE, "POP IS DEAD", ON MAY 10TH. THIS SINGLE, PRODUCED BY THE BAND AND JIM WARREN, IS NOT TAKEN FROM THE ALBUM, "PABLO HONEY", AND WILL BE AVAILABLE ON 12", CD AND CASSETTE - EACH WITH FOUR TRACKS; "POP IS DEAD", "BANANA CO" (A LIVE ACOUSTIC VERSION OF A BRAND NEW SONG), PLUS LIVE VERSIONS OF THE ALBUM TRACKS "CREEP" AND "RIPCHORD" RECORDED AT LONDON'S TOWN & COUNTRY CLUB WHEN THE BAND SUPPORTED BELLY ON MARCH 14TH. RADIOHEAD'S PREVIOUS SINGLE, "ANYONE CAN PLAY GUITAR", REACHED NO.32 IN THE SINGLES CHART AND WAS THEIR FIRST TOP 40 HIT. THE DEBUT ALBUM, "PABLO HONEY" REACHED NO.25 IN THE ALBUMS CHART AND HAS SOLD OVER 20,000 COPIES TO DATE. RADIOHEAD MAKE THEIR UK FESTIVAL DEBUT AS ONE OF THE NEW ATTRACTIONS ON THE BILL AT THE PHOENIX FESTIVAL. THEY PLAY THE MEAN FIDDLER STAGE ON FRIDAY 16TH JULY, SECOND ON THE BILL TO VIOLENT FEMMES. PRIOR TO THE POP IS DEAD TOUR THE BAND SPEND TIME IN THE STATES ON A COAST TO COAST PROMOTIONAL TRIP. "CREEP" IS CURRENTLY ONE OF THE MOST PLAYED BRITISH RECORDS ON US COLLEGE RADIO.

"We have a hell of a lot written for the second album, but it is not going to be another tirade about my fears of manic depression or superiority complexes," promises the surprisingly shy singer, Frodo.

but what are we supposed to do when the lead singer of one of the most talked about new bands in Britain so mercilessly slays himself in front of a full house of already devoted followers.

Pablo, with jagged cropped blond hair, Thom constantly picks at his oversized jumper as he shrinks further into the corner and pushes his blood pressure to the limit.

"I'm something different. I'm wondering whether it would be a cliché to end the review with about to write with the realisation that Radiohead really are so fucking special. It was, but I mean it."

RADIOHEAD

Before tonight's set I asked singer/guitarist Thom, how he would describe their sound. I received a simple reply, "It's not indie, it's whatever people conceive us to be."

And his voice either just melted down the mike and through the speakers, or shrapnel-exploded, taking our hearts and respect with it. Fugazi's intelligent aggression gets the thumbs up, as does the DJ in Newcastle who has been playing 'Prove Yourself' - with its key refrain of 'I'm better off dead' - on hospital radio!

Radiohead stepped upon the stage to a crowd of feverish fans who had waited patiently for the Oxford quintet to perform. The moment the first note was struck it left no doubt that an evening of great promise lay ahead.

Well there you have it, a credible, cool UK guitar band you can genuinely believe in, who also happen to be disturbingly fuckin' good. What more could you ask for?

So thank God it's Radiohead. In the depths of the Richmond (sold out, and cluttered with gawky, grinning boys and swaying, dreamy-eyed girls) they manage to take pop music - forget 'Indie', Suede - and coat it in a glitterdust not seen since Suede at Central London Poly and T-Rex, oh, anywhere. You can tell they're going to be dazzling from the moment Thom, even more scrawny and whey-faced than usual, bawls "I wish something would happen!" during 'You', and mop-haired lead guitarist Johnny answers with these skyrocket glam chord progressions which slide up to you and then scream in your ear.

The facts, is that tonight we have five young men playing angry, loud pop songs with melodies and hook lines you could frame. At this juncture in time, with the chart rapidly resembling a pallid bankers' convention, pop is last in its kind breath, Radiohead and fellow travellers like them are currently inducing its glorious resurrection.



YestErday....

Reproduced for you from the pages of Oxford's ace free music-paper called CURFEW. An interesting look at a new unsigned band called ON A FRIDAY - the band that was RADIOHEAD. Originally published December 1991.



ON A FRIDAY

At the end of October Oxford's thinnest band (the Wild Poppies split up ages ago) On a Friday played the Jericho Tavern to a good sized crowd and there was a man from EM! there.

A mere two weeks later they play the Tavern again and the place is heaving. There are twenty five record company A&R men there and, what's more, they all payed to get in. To put it bluntly On a Friday are HAPPENING.

It's a good job, then, that we've chosen this month to put them on the front cover. If we'd waited any longer they'd be splashed all over the nationals and we'd have egg all over our faces.

While other local heroes such as the Rhinos, the Crumpers and Freak! are attracting mild and sporadic outside interest On a Friday are causing a buzz as loud as a chinook in the capital and I don't think I'm pushing it one bit when I say that my money's on the lads from East Oxford to be the next big thing out of the city.

The first time I saw On a Friday I was so drunk that I couldn't remember a single thing about them. The second time I saw them I thought they were really rather good, if a little weird. Ironically it was at a pathetically attended

gig at the Poly, with a crap sound and a ludicrously curtailed set, that I finally realised what a great pop group they were.

While they battled against intermittent feedback and fluctuations in sound levels they looked well pissed-off but they didn't curl up and die or throw tantrums on-stage like many bands do. They just got on with their stuff and in the end the only people not impressed were the ones who weren't there.

What puts On a Friday at the head of the field of young hopefuls is their fusion of different styles of music into one whole in a way that makes it impossible to lump them in with other scenes or sounds. They have a pop side to them, owing a bit to their friends the Candyskins, but also to the Beatles' psychedelic stuff. They are equally as much a rock band, with REM leanings. Add a few dashes of indie, dance and even country 'n' western and you have an eclectic melting pot of sound.

While On a Friday's music is lively, catchy and intense and easily good enough to stand up on its own what makes them just that much better than most is singer Tom's voice. He is possessed of that rare and special thing: a naturally musical singing voice. How many good bands have you seen ruined by a bad or boring singer? I lost count many years ago.

Tom doesn't just deliver his lyrics; he uses his voice to interact with the other instruments, almost as if it were one of itself. This often makes the words hard to comprehend. What are the songs about?

Tom: 'Errm... well, "Nothing touches me" is based on an artist who was imprisoned for abusing children and spent the rest of his life in a cell painting, but the song is about isolating yourself so much that one day you realise you haven't got any friends anymore and no-one talks to you.'

Sounds pretty miserable but your music is quite happy isn't it?

'Yeah, I'm just aggressive and sick.'

Twenty minutes later Tom reveals that he doesn't really know what his songs are about.

On a Friday, far from being a singer and his backing band, are a collective of five individuals, each with a strong input into the band's music. All stamp their individual influences and tastes on the music and this means that the end product doesn't really sound like anyone else.

Tom, Phil (drums), Colin (bass), Ed (guitar), and John (guitar and organ) find common ground in bands like the Buzzcocks, REM the Fall and (ahem) Peter, Paul and Mary (this could be a wind-up) but beyond this they go for anything from Curve to Bootsy Collins to Techno. They also seem to argue lots.

They've just been into Courtyard studios with Chris Hufford who produced Slowdive's album.

Colin: 'He heard about us through a mutual friend and came to see us at the Jericho. Afterwards he was almost shaking. He said we were the best group he'd seen in three years and invited us to record with him at courtyard. We see it as an investment.'

And the investment seems to be about to pay off sooner than they might have expected. The five songs they recorded show a massive leap in depth and professionalism from their latest demo, impressive though that was. The new tape should be available from Manic Hedgehog by the time you read this and it's well worth forking out £3 for. In short it's a stunner. There'll be a proper review of it in next month's Curfew but try and hear it before then and see for yourselves what all the fuss is about.

All five members of the band are Oxford born and bred and all have returned to their home town after time away at college. How much influence has Oxford had on their songs?

Tom: 'Loads. "Jerusalem" is all about Oxford. So is "Everybody lies through their teeth." It's such a weird place and it's very important to my writing.'

It's the subject of Oxford, in particular music in Oxford, that provokes the arguments. Wildly differing views are thrown out as to why Oxford has, or hasn't, got a decent music scene.

'If the Tavern closed there wouldn't be any scene at all.'

'No. What about the Dolly and the Venue?'

'And the Old Fire Station. I know it's crap but there are a lot of towns the size of Oxford haven't even got a venue like that. Oxford has got a lot more soul than, say, Cambridge but it comes from places like Cowley rather than the University. Students come here for three years and leave without contributing anything.'

'I don't think it's all the students' fault. It's the people who run the University that are the problem. They control everything in Oxford from their corridors of power. They have a say in all the licensing of clubs. That's why we get terrible places like the Park End club. Oxford is crying out for a couple of decent nightclubs. And it's the Dons who say that bands can't play in the colleges, not the students.'

The argument continues with no real agreement or firm conclusions. Basically everyone believes that things could be better but they could also be a lot worse.

'There are a hell of a lot of bands in Oxford for its size and the Dolly and the Venue and especially the Tavern are good venues. The Old Fire Station looks like it was designed by the people who build Little Chefs. The stage is almost an afterthought, you feel like you're playing on a salad bar.'

On a Friday also say some very complementary things about Curfew which make me feel like my life isn't totally wasted. And indeed, if this humble and overworked editor's gushing opinions can help On a Friday towards the mega-success they are due for then Curfew will have achieved at least one useful thing in its time. And successful On a Friday will be. No ifs and buts with this lot. This time next year they will have outgrown all the venues they talk about and for once I think I may just have got it right. Are they ready to be stars?

Tom: 'People sometimes say we take things too seriously but it's the only way you'll get anywhere. We're not going to sit around and wait and just be happy if something turns up. We are ambitious. You have to be.'

RADIODEAD

RADIOHEAD

RADIOHEAD

NEWS

RADIOHEAD RECENTLY PERFORMED 'POP IS DEAD' AND 'CREEP' ON RAW SOUP (CARLTON TV). THOM WAS INTERVIEWED AND HE SLAGGED-OFF THE MEDIA.....

RADIOHEAD WILL APPEAR IN THE JULY ISSUES OF ZINE, ROCK CD, AND VOGUE.....

A SPECIAL 'TINNITUS MIX' OF 'STUPID CAR' WILL APPEAR ON THE NEXT VOLUME COMPILATION CD (NUMBER 7).....

THERE WILL BE A NEW SINGLE RELEASED IN SEPT/OCT.....

MICHAEL HUTCHENCE OF INXS RECENTLY SAID THAT HE WAS A BIG FAN OF 'CREEP'.....

RADIOHEAD HAVE BEEN OFFERED SOME VERY IMPRESSIVE SUPPORT SLOTS BY THE LIKES OF DURAN DURAN, THE CULT AND OTHERS, BUT HAVE HAD TO DECLINE DUE TO THEIR OWN TOURING COMMITMENTS.....

PABLO HONEY IS NOW IN THE AMERICAN BILLBOARD CHARTS TOP 100 - THE FIRST NEW BRITISH GUITAR BAND TO ACHIEVE THIS IN A LONG TIME. RADIOHEAD ARE RECEIVING HEAVY COVERAGE ON USA MTV. THE STATESIDE TOUR IS PREDICTED TO BE CHAOTIC, THE L.A. GIG SOLD-OUT WITHIN 20 MINUTES OF THE TICKETS GOING ON SALE!.....

DUE TO ALL THIS MEGA ACTIVITY GOING ON IN THE U.S., THE BAND HAVE UNFORTUNATELY HAD TO CANCEL THEIR APPEARANCE AT THE PHOENIX FESTIVAL IN JULY. BUT THEY WILL BE BACK IN AUGUST TO APPEAR AT THE READING FESTIVAL.....

THE BAND HAS A WHOLE ALBUMS WORTH OF NEW MATERIAL READY TO RECORD AND THEY WILL GO INTO THE STUDIO IN AUGUST TO BEGIN RECORDING THEIR SECOND ALBUM.....

AND YES, IT IS TRUE, THE VILLAGERS IN THE SPOT WHERE RADIOHEAD FILMED THEIR PROMO-VID FOR 'POP IS DEAD' REALLY DID BELIEVE THAT SOME KIND OF WEIRD PAGAN OR DEVIL-WORSHIPPING CEREMONY WAS IN PROGRESS UNTIL THEY'D BEEN CONVINCED THAT IT WAS JUST A MUSIC VIDEO.....

info

Hopefully, you've enjoyed reading the first issue of POP IS DEAD. If you'd like to contribute anything to the next issue then please send it to the 'zine address with a SSAE if you want anything returning. Also, please send any feedback or comments about this issue or any ideas for the future. For the next issue, we need your reviews, photos, interviews and whatever else you've got! Anybody got stuff about the U.S. tour??

ADVERTS - ADVERTS - ADVERTS - ADVERTS - ADVERTS - ADVERTS

ABUSE Fanzine - Big, fat and loaded! Issue 6 out soon.

God Machine, Cop Shoot Cop, Therapy? and much more. £1.00 (inc p+p) payable to Steven Siddle. Abuse, 17 Heron Island, Caversham, Reading, Berkshire. RG4 2HB. England.

4-REAL! - Manic Street Preachers fanzine. The Manics 'zine by the fans for the fans. Issue 4 out NOW. £1.20 + A5 SSAE payable to F. Barclay. 4-REAL, 98 Naworth Drive, Westerhope, Newcastle, NE5 5PU. England. (overseas = 6 x IRCs).

Manics official info service + 'Born To End' - MSP Manifestos and creative writing + fan club address - P.O. Box 306, London. SW6 4QN. England. Please enclose SSAE.

Radiohead official info service - P.O. Box 322, Oxford, OX4 1EY. England. Please enclose SSAE.

This fanzine has been designed and produced by VAL, with the help and support of Fiona, Sid Abuse, Ian Patrick, Ronan and several other people whose contributions will be used in the next issue. A BIG thankyou to Chris, Bryce and RADIOHEAD for their help, time and interest in the 'zine. Finally, I'd like to give extra special thanx to Caffy, who has helped me in so many ways and without whom this particular 'zine would never have got finished.

Next issue of POP IS DEAD available from.....

Val, 26 Arundel Court, Beadham Drive, Manchester, M9 3QS, England. £1.50 (+ A5 SSAE) coins taped to card or postal orders only please, payable V. SAVAGE. Overseas send 6 x International Reply Coupons. Bye for now!.....

"OUR DAY WILL COME. IT MAY TAKE SOME TIME BUT IT WILL. FOR NOW, IT'S OTHER PEOPLE'S LOSS."

"WE PLAY FUCK OFF SONGS: IF YOU'RE NOT INTERESTED, FUCK YOU"

"JUST CARRY ON DOING YOUR OWN THING AND COME AND SEE US DOING OURS ON STAGE. DON'T BELIEVE OTHER PEOPLE, GO AND FIND OUT FOR YOURSELVES".

"REALLY, THEY'RE ONLY LYRICS. THE MUSIC ADDS THINGS THAT YOU COULDN'T POSSIBLY GET IF YOU JUST SPOKE THE WORDS, AND THAT'S DIFFERENT AGAIN TO IF YOU READ THE WORDS ON PAPER. THAT'S ONE OF THE REASNS WE DON'T PUT THE LYRICS ON THE SLEEVES"

"OF COURSE WE WANTED RADIO PLAY! WOULDN'T YOU? IT'S A BRILLIANT SONG AND, YES, WE WANT IT TO BE HEARD. AND ANYWAY, YOU CAN ONLY GET THE 'FUCKING' VERSION IN THE SHOPS, SO WE'LL CORRUPT YOU ALL IN THE END"

"CONNECTING YOURSELF WITH AN AUDIENCE IS REALLY IMPORTANT"

"WE'RE GOING TO SAVE POP"

"AN INTEGRAL PART OF THIS BAND IS OUR FALLIBILITY"

"WE'RE MEDICALLY TRAGIC - CLINICALLY MAYBE."

"SELF LOATHING IS SOMETHING WE CAN ALL RELATE TO"

"THROWAWAY POP WOULDN'T SUIT US"

"TO ME, ROCK'N'ROLL JUST REMINDS ME OF PEOPLE WITH PERSONAL HYGIENE PROBLEMS WHO STILL LIKE GETTING BLOW-JOBS OFF COMPLETE STRANGERS. THAT'S NOT WHAT BEING IN A BAND MEANS TO ME"

